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THE CEA CRITIC

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Regional Exchange

PAT HOGAN

A Clarion Call

By the time the March issue of **The CEA Critic** goes to press it is hoped that response to last month's request for information concerning the officers and directors of each regional will have been so brisk that a second solicitation will be unnecessary. However, to complete the current file, it is again asked that the president or the secretary of each regional send a list of incumbents to Box 207, Mississippi State University, State College, Miss. Rest assured that the Committee on Regional Activity and Development will be deeply appreciative of the response to a clarion call.

A Minnesota Local

One encouraging sign is a letter from Professor Roy W. Meyer in which he expresses enthusiastic interest concerning the possible organization of a CEA regional in Minnesota. He suggests, quite rightly, that Minnesota CEA members—as well as those interested in becoming members—write directly to him at 217 Lincoln Street, Mankato, Minnesota. He has in mind, it seems, an organizational meeting and has kindly offered to serve as a clearing house for expressions of interest and for suggestions. Perhaps a first meeting could be held in conjunction with some other regional meeting in the area which would bring together some of the available people. There will need to be agreement as to date and place of a meeting, and CEA members in Minnesota can aid Professor Meyer in his advance planning. He may be certain that he will receive all possible cooperation from national CEA.

Michigan Minutes

The Michigan CEA has for some time made a practice of duplicating the minutes of the two meetings held each year. These minutes, as well as summaries of the programmed addresses, are most interesting, for, as readers of **The CEA Critic** know, the MCEA has done pioneering and valuable work in the area of certification and accreditation, first on the secondary school level and now with junior colleges and community colleges. Keith Fennimore (Albion) is president of MCEA, and Ivan Schreiber (EMC) is Secy.-Treas. Regionals studying this problem could write to either for information.

The North Carolina-Virginia CEA mimeographed for its members a report of program topics in its five legal-length pages. Among the reports of the several

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REPORT FOR 1950-1959: SURVEY AND INTERPRETATION

This report differs from others submitted by your executive director in that it bypasses matters of routine as such so as to concentrate upon the future of CEA as seen in the light of the past and the present.

I. Introduction

Two major circumstances strongly influence the direction this report takes:

(1) It comes on the eve of CEA's moving out its twentieth year—an appropriate time for review and preview.

(2) It comes at the close of the year of publication of the report produced by the working committee of the Cooperative English Program (ASA, CEA, MLA, NCTE). This marks the first time when the major organizations concerned with teaching English and allied studies have united in a cooperative venture aiming at pervasive benefits to all constituents, as well as to American higher education inclusively viewed. An event of this magnitude calls for fresh assessment of the future role of the CEA as a major participant in this event and its consequences.

II. Then (1950) and Now (1959)

The better to fulfill the objectives of this report, let us first make some comparison between **then** and **now**. The **then** refers to 1950, when I first took over the administrative secretaryship of the CEA. The **now** refers to December of 1959 and, by implication, to 1960 and the years immediately ahead of us.

I offer the comparisons within the following categories: A. the general context of American education (most briefly); B. the **Intra**-Organizational (Intra-CEA) Context; C. the **Inter**-Organizational Context.

Through A., I wish to point to the changing situation with regard to the general climate of concern about the student and teacher of English in the academic world, with a glance at the world-at-large. Through B., I wish to survey and interpret the changes that have been taking place within the structure and functions of the College English Association. Through C., I wish to point to the changing situation and relationships with regard to national professional organizations that share responsibility for serving college English teacher-scholar-writers, and the subject-matter and disciplines they profess, and to draw some relevant inferences.

A. General Context of American Education

It seems to me that the more spectacular urgencies confronting American education have tended to obscure some of the very important changed or changing characteristics of the general climate of understanding, concern, and support for English and allied humanities studies and for both students and professors of these studies.

DUES ARE DUE

While many have already mailed in their checks for 1960, too many have postponed sending their renewal of membership. In order to avoid the cost of second notices, may we ask you to send your check at once?

In this period of transition, it has been essential to close the Massachusetts office. Checks should therefore be mailed to Editorial Office, Upsala College, East Orange, N.J.

Among these events of obscuration I wish to note two: (1) The upward surging demographic tides with accompanying anxiety about the threatened demolition of quality under the impact of quantity in American higher education; (2) The successful launching of Sputnik and all that this has catalyzed, symbolized, and implied—in terms, for example, of the frantic emphases being placed, since Sputnik, on scientific and technological education.

When to these, you add the generally heightened emphasis on scientific (including social-scientific) and technological training for servicing an increasingly complex, industrialized, and "technicized" society, it is not surprising to be left with a discouraging picture which gives the impression of English and other humanistic studies dwindling to the vanishing point.

Once, however, you penetrate beyond the two more spectacular phenomena mentioned above to what has been going on, behind the scenes, or better still, "within the works" of American higher education, you get another, and a much less pessimistic picture. Here are some of the items in this more favorable picture:

(1) The increased support of liberal studies by such agencies as the business corporations and the Ford, the Carnegie, the Rockefeller, and other foundations.

(2) The increasing stress on linguistic, literary, and other humanistic subject matter in the professional schools and colleges of education

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THE CEA CRITIC

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GROUND RULES

The following ground rules for CEA members are offered in answer to questions covering procedure.

1. The CEA year is the calendar year (i. e. from January through December). There are nine issues of **The CEA Critic** published during each year.

2. Dues are payable on the first of the year. Members not paying by April receive a "Second Notice." Those who have not paid by September will not receive the September **Critic**, or further **Critics** unless payment is made. Their names will go into the "Arrears" file, and they will receive a final notice.

3. Clearly indicate on all membership blanks the address to which you wish us to send your CEA publications. Let us know promptly of any change, and again, indicate where and how your CEA mail is to be sent.

5. Please pay promptly. By doing so, you will save us the process described in Paragraph 2. The money we save will be used for enriching the material we send to you through the year.

6. Until further notice, dues and inquiries should be sent to Editorial Office, Upsala College, East Orange, N. J.

DAS

A CLARION CALL

(Continued from page 1)

sessions, two seem to be of special interest: that of the panel on Advanced Standing and Advanced Placement and that of John Hicks' talk on Special Programs for Superior Freshmen and Sophomores. Edgar W. Hirschberg, Box 69, East Carolina College, Greenville, North Carolina, should be able to provide copies of the N.C.-Va. report.

The Round Table

The first issue of **The Round Table**, the newsletter of the South-Central CEA is now available. **The Round Table** is printed; the four pages of its first issue contain an impressive amount of material: an article by John Hicks; a brief sketch of the history of SC-CEA; "An Image and a Challenge," by Milton Smith; "In Defense of the Esoteric," by R. Balfour Daniels; "Poetry Begins with Words," by Laurence Perrine; and "Plagiarism," a poem, by Thelma Pickens. Rudolph Fiehler and L. M. McKneely modestly conceal their own part in this impressive achievement, but subscriptions of fifty cents for the calendar year 1960 may be sent to **The Round Table**, Box 715, Tech Station, Ruston, Louisiana.

Bowman Report

CEA members in the several regionals of the South are advised that **English Teaching in the South**, a report complied by F. E. Bowman (Duke), is undergoing final arrangements for publication by the Southern Humanities Conference. Additional details concerning this collection of articles will be forthcoming.

Pat Hogan

Letters to the Editor

Sir:

This is a word of commendation, a personal word, to be sure; sincerely meant. It comes because of "Once More With Feeling" in January's **CEA Critic.**

While reading it I received that "Amen. . .Amen" urge. But I controlled the urge and extend congratulations to Mr. Hamalian.

Herb R. Adams
English editor
Allyn and Bacon, Inc.

NOTICES OF NOTE

New literary journals continue to appear. From England comes news of **A Review of English Literature**, edited by A. Norman Jeffares of Leeds University. The plan of this quarterly is best shown by the statement in the opening number:

"This journal," writes Professor Jeffares, "will not restrict itself to discussion of English Literature in any narrow sense. There will be articles upon the work of past and present major and minor writers, reassessments of critics, studies of conditions of publication at various times, articles on literary journals and upon various other subjects. From time to time a large proportion of space will be devoted to discussion of a single author or theme: short poems and prose passages will also be included as space permits; and each issue will usually contain one long signed review." Subscription is $3.00 a year, addressed to 59 Oxford Street, London, W.C.I England.

In this country, **The Massachusetts Review** was launched in the fall of 1959. Primarily its emphasis is on ficton, poetry, and criticism, but space is also given to art, music, and drama. Subscriptions at $4.00 should be addressed to Machmar Hall, University of Massachusetts, Amherst, Massachusetts.

Now in its third year of publication is **The Graduate Student of English**, which provides a responsible periodical for graduate students. It offers practical advice on procedures involved in job finding, as well as healthy criticism of the academic world. It is edited in Minneapolis, where the editor may be addressed at Box 4050, University Station.

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REPORT FOR 1950-59

(Continued from page 1)

and, particularly in such Master of Arts in Teaching Programs as those at Harvard, Wesleyan, Yale.

The Bowling Green TEPS Conference (1953) and the Kansas TEPS Conference (1959)[1], is illustrative of this strengthened tendency toward rapprochment between the professional educators' concerns and those of the subject matter people. Here the several substantive and pedagogic organizations concerned with the humanities have united with the professional educators to put on conferences devoted to just this sort of rapprochement. Another illustration of this improved general climate of concern within which the CEA has been operating lately is to be found in the work of the Council on Cooperation in Teacher Education, an affiliate of the American Council of Education.

(3) The fresh emphasis on quality, rigor; the encouragement of the talented. Examples are the following.

(a) The Inter-University Committee on the Superior Student, with its publication, **The Superior Student.**

(b) This recent statement by William G. Carr, Executive Secretary of NEA: "Our frontier in education for the next 20 years is Quality. Basically, in the last century, the battle of quantity has been won. There are many skirmishes and rear-guard actions still to come, but the principle of extensive and universal education is firmly established.

"As quantity was the primary goal for the past century, so will quality be our chief aim for the next. We have been concerned that every child get into school. Now we must ask how much each child gets out of school."

(4) The expansion of the Woodrow Wilson Fellowship Program to give added stimulus to students going into graduate studies in such fields as English and American language and literature.

(5) The general improvement in financial and other aspects of the attractiveness of graduate assistantships, fellowships, parttime instructorships for students wishing to do graduate work in English and allied studies.

(6) The shift in the labor market of our profession, from an employer's to an employee's market. In 1951, a strong element in the professional climate in which The CEA functioned was that of "technological unemployment" of college English teachers. So serious was this that I devoted a good part of my 1951 sabbatical semester to field trips to assess the gravity of the problem; and I drew up a series of statements in **The CEA Critic** entitled "GHQ and Field Notes," in which I reported my impressions. Now, the situation is just the opposite. Increasingly, the problem becomes more and more immediate: to find adequate English teaching personnel to take care of the great tides of students who will soon be upon us.

So far as the thinking and functioning of the CEA is concerned, this has at least two lines of serious implication. It means that we have to carry on the sort of effort represented by Warner Rice's "Our Ph.D.'s: Where Do They Go From Here"; [2] and help our young men and women preparing for and going to college English teaching achieve a psychological reorientation. We must try to get them to realize that, while there are going to be wider and wider opportunities for English teaching in higher education, at more and more favorable pay, the increases in these opportunities will be largely in the underclass service

(Please turn to page 10)

1. Four-day conferences held by the National Commission on Teacher Education and Professional Standards of the National Education Association and co-sponsored by organizations including the American Council of Learned Societies. The purpose of the '53 conference: "to see how the subject and methods people, the proponents of liberal education, and the trainers of teachers might cooperate." Vice President Donald Lloyd represented the CEA and served as analyst at the Bowling Green Conference; Carl Lefevre and I, at the Kansas Conference. The CEA has been one of the co-operating organizations.

2. An address delivered at the December 1951 MLA meeting in Detroit, published in the PMLA for February 1952, then distributed to the CEA mailing list as a reprint. See Edward Foster's "Who Would Have Thought?" in The CEA Critic, January 1953, p. 3, and William Riley Parker's rejoinder, "Who Would't Have Thought?" February 1952, p. 2.

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Apology for Beowulf

The fourteen well chosen men who **þone sundwudu sōhtan** because they believed their leader must be right; the gracious lady who spoke what every mother would speak to a young man in whom she placed her greatest trust — "**Bēo þū suna mīnum dǣdum gedēfe**"; the hero-king of old now declined in strength who " . . . **gecyste þā . . þegn betstan ond be healse genam**"; these people, all of them I am sure, would have been shocked, could they have foreseen the time, to discover that Beowulf required an **apologia.** And I am uneasy to discover that **Beowulf** appears still to require justification. In this devious way, and with a development , I hope less awkward than its introduction, I propose to say one or two things in response to Mr. Gottesman's "Inquiry Concerning Old English." (**The CEA Critic**, October, 1959, p. 4.)

Mr. Gottesman asks a good many questions, but I suspect his inquiry arose from complaint, and I should guess his complaint arose originally from something approaching bewilderment. It does appear that we ask the graduate student in English to set out on a hard course when we insist that he learn to read Old English in fifteen weeks and that he spend another fifteen weeks reading Old English poetry. Mr. Gottesman's reaction is fairly typical. He works it out this way, I think. First, one cannot learn to read Old English in such a short time and, since this is so, one might better achieve one's valuable "awareness of the linguistic and cultural heritage of [the] Anglo-Saxons" by reading Old English works in modern translations. Second, a handier management of the student's time might be obtained by substituting for present courses a "two-semester course which would involve an intensive study of the history of the language in one semester, and an extensive study of linguistics . . . in another." Third, **Beowulf** (presumably read in a modern translation) ought to "compete fairly with other recognized masterpieces." Finally, although he does not propose to "abolish the teaching of Old English," Mr. Gottesman has made it appear, to me at any rate, that he would be just as happy if it were abolished, or, if not, he has so boxed it up that one would wonder why it should be taught and to whom. If, in short, the case is as desperate as he puts it, I should reply, why not abolish it?

Fortunately, the case is not that desperate. Now I think first of the several injunctions I once heard: it's good for you; the discipline will do wonders for you; you need to know what a hard course is; this is one thing we expect of any man who intends to call himself a Doctor of Philosophy in English Literature (one wonders, however, if the writers of the more than 150 dissertations in American Literature alone in a single year, 1955, "really needed" Old English [see the Forward to James Woodress's **Dissertations in American Literature**, Duke Univ. Press, 1957]); you could, of course, ignore 300 years of culture if you want to; and a good many others. Oddly enough, and I see it so well more than a decade later, all these are good and true precepts. The man, for example, who told me that "every hour you spend on the texts will be the best hours" was right. If not the 'counsel of perfection,' such advice is at least decently therapeutic, aimed at the improvement of the mind and spirit, just as any exercise which calls for one to extend one's powers is, when properly supervised, healthy. All this is a clean cut above the 'keeper of the keys' notion, the attitude, held by some, that, by God and by golly, I had to do it and so shall you ! Even so, it does not tell Mr. Gottesman what he wants to know. I shall try to do that now directly.

With the second of Mr. Gottesman's points I can perhaps best start. His proposed two-semester course, to encompass an "intensive" study of the history of the language (3 hours) and an "extensive" study of linguistics (3 hours), would do just half the work needed, and not very well. We ought not to confuse the teaching of Old English with the teaching done in courses called, say, "Introduction to the English Language," "History of the English Language," or "An Introduction to Linguistic Science." The Ph.D. candidate should acquire at least twelve credit hours in two separate two-semester courses, one for Old English and one for English Language. I shall not now consider in detail the proper constitution of a course in the English language; that distinctly is another problem., generally 'solved' in one manner by students concentrating in lin-

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guistics and in another by students concentrating in literature. Sufficient to say now that the astute student of literature will find his year's work in English Language valuable and rewarding, and, perhaps to his surprise, rather fruitful for a more informed career in literary studies. With such a course under his belt, the graduate student could turn to his year's work in Old English.

That work, and I come now to the first point, deserves realistic appraisal. Mr. Gottesman speaks of the "philological approach to Old English." I am not sure I understand precisely what he intended by 'philological', but I suspect again some bewilderment and complaint. Now it should be understood that one enters a course in Old English for the avowed purpose of learning to read Old English. And one learns to read it for the same reason one learns to read any other foreign language — to be able to read sympathetically and with pleasure the literary productions, in this instance the few remains, of a linguistic community different from one's native community. It should be understood, too, that such a program requires a great deal of concentrated effort, a great deal of practice, and a generous allotment of time daily devoted to its prosecution. One should further expect to be required to master that amount of the phonology, morphology, and syntax of Old English requisite to an informed, intelligent reading, plus the added requirement for an acquisition of an adequate reading vocabulary. All this requires hard work from the average student. There are some, of course, blessed with a 'language facility' who find Old English, or any language study, quite easy. I am convinced that at least half the difficulty the average student encounters—and how tiresome grows the refrain, "I get A's in all my seminars and **regular** English classes (nor can I resist this tid-bit: the student who told me of his shock at seeing an entire mimeographed page of Old English prose, although he does well enough with Bright's text) — is derived from the simple fact that Old English is not like the survey of American Literature from the Civil War to the Present. It is almost, the student feels, a bitter trick, an unlooked-for irony that someone in the warmly humane English Department is teaching a foreign language, and here he is, who barely read for the German examination, forced to earn at least a B- in a foreign language. Two questions ought to suggest themselves: first, Can it be done? and, second, Is it worthwhile? or, to use Mr. Gottesman's language, Does the graduate student pay rather dearly for what he gets?

Yes, in the first instance, I think it can be done. Students do learn to read Old English prose in one semester. Even the slow and less gifted ones read. Now I do not suppose for one instant that the average student masters the language, but he does accomplish quite a bit, frequently much more than he gives himself credit for. He can, for example, read the original aloud, hesitantly at first to be sure, but with some confidence by the close of the term. He responds too, I have found, to the very sounds and rhythms which reach out to him from, say, an Alfred, dead now for over 1000 years. One can read all the translations of Alfred one can find, but not once will one know the Alfred the Anglo-Saxons knew, not once will one discern the compassionate concern, or the leader truly and properly anxious, honestly involved in kingship of the highest order, until one reads Alfred for one's self. It is one thing to read about Alfred or to read him second hand; it is quite another thing to experience the dissolution of a 1000 years as one hears Alfred. I think students, in varying degrees of course, can do this in fifteen weeks. The student also perceives, in a syntax gradually less mysterious to him as his skill grows, an expression which he still values today. All the qualities we admire in Modern English prose — fluency and grace at times, a straightforward directness, an accuracy of diction, to list but a few (let the curious look to Chambers's **On the Continuity of English Prose from Alfred to More** to see a larger listing, although he will do better to go through the course himself) are present or being born in Old English prose. The student recognizes these qualities by the end of the term. If, again, he does not read for himself but reads a translation, the student might conclude that all the skill is the translator's, none the rude Anglo-Saxon's. If it is not thus worthwhile to experience directly the mind and words of some of our very distant cultural ancestors, to see and hear for ourselves at the very least a partial aspect and faint echo of some of those before us whence we sprang — and the fare in prose is sufficiently various to satisfy a good many tastes — why then I should agree we might well abolish the teaching of Old English.

Now I have partially answered the second question I suggested. Yes, certainly, it is worthwhile to learn to read Old English, and ten percent of one's time in graduate school (if such a share can be estimated correctly) devoted to Old English is not, I think, too dear a price to pay. Any graduate student **sē hiełt medmicel cræft** in numbers can see that this leaves ninety per cent to all the rest! To get at the question of value seriously, however, I wish to return to where I began, to **Beowulf**. But a complication exists. When Mr. Gottesman gives it as his opinion that **Beowulf** could be ". . . removed from the position of special privilege it now holds in many graduate schools, and be made to compete fairly with other recognized masterpieces" he suggests to me that his true opinion is that it could not compete fairly with other, and I suppose more recent, major works. Elsewhere he says it ". . . is wiser to read a good translation carefully than it is to muddle through the original." Suppose, to keep everything tidy, I grant the obvious. No one has time to learn to read all languages. I do not impugn translations. We all depend on them. Further, the student after fifteen more weeks may honestly feel that he cannot translate **Beowulf**, even if he gave it fifteen per cent of his time, as well as some others who have spent many years at it. (Excellent translations of **Beowulf**, of course, are close at hand, some almost sufficiently literal to stand as trots. Among verse translations, none, I think, is equal to Edwin Morgan's [1952]; especially should

(Please turn to page 11)

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IE or EI? A New Look at an Old Problem

Part II.*

If the traditional approach to the **ie-ei** problem must be discarded, is there a new and better approach that can be substituted for it? The answer is "yes." At any rate a new description of **ie-ei** spellings, based on an examination of the nine hundred sample words, is much more accurate than the old one.

The new description cannot be regarded as a panacea; but a mere reading of it should lead to a more exact understanding of the problem. Furthermore, an hour or two of intensive study with the new approach should either make the student a master of **ie-ei** spellings or send him to the dictionary whenever he needs to spell an unmastered **ie-ei** word.

In this new approach the first thing to be fixed firmly in mind is that **ie** occurs in more words than **ei** does. Over six hundred of the nine hundred words have **ie**, while fewer than three hundred have **ei**. Therefore **ie** must be considered as the "normal" or "usual" spelling, and **ei** as the "abnormal" or "less usual." The odds favor **ie** about two to one. A new bit of doggerel is intended to emphasize the fact that **i** usually comes before **e**:

Just as I always want to be before thee,
So does **i** always want to be before **e**.

Almost the only situations in which **i** does not come before **e** are illustrated by the words in a new grotesque sentence: **The eight conterfeit steins deceived the deity.** In these situations the two letters have five different pronunciations. They are pronounced as long **a** in **eight**, short **i** in **counterfeit**, long **i** in **stein**, long **e** in **deceived**, and as long **e**, plus another sound in another syllable, in **deity**. These situations are explained in more detail in the following rules.

RULE ONE

When the two letters are pronounced as in EIGHT, the E always comes before I. Examples include **beige, deign, rein, seine, surveillance, veil, and weigh.** The "always" in the rule shows that no exceptions have so far been found.

RULE TWO

When the two letters are pronounced as in COUNTERFEIT or STEIN (short or long I), the E comes before I unless the I sound is last in the shortest form of the word. The **i** sound is last in the shortest form of such words as **menagerie** and **magnify**, but is not last in the shortest form of such words as **counterfeit** and **stein.** Thus **e** comes before **i** in **counterfeit, foreign, forfeit, sovereign**, and **surfeit**; but **i** comes before **e** in **brownie, menagerie, reverie**, and **sortie.** Likewise, **e** comes before **i** in **eider, height, kaleidoscope, seismograph**, and **sleight of hand**; but **i** comes before **e** in **magnified** and **notifies**, whose shortest forms (**magnify** and **notify**) have the **i** sound last. Compare also **vary** with **variegated** and **variegation.**

Underlying this rule is a single, simple, crucial question: Is the sound of **i** last in the shortest form of the word? If so, then the spelling is **ie.** If not, then the spelling is **ei**, as in **counterfeit** and **stein.**

In some dialects this rule has no known exceptions, but in other dialects the words like **bier, cashier**, and **fierce** are exceptions only if the two letters are pronounced as short **i**, for they then have **e** in a non-final position. They are not exceptions if the two letters are pronounced as long **e** (**beet**). Instead, they conform to Rule Three. Each person should decide whether or not the **"bier"** words are exceptions for him and then should interpret the **"counterfeit-stein"** rule accordingly.

RULE THREE

When the two letters are pronounced as in DECEIVED, the E comes before I only if right after C. Examples with **e** include **ceiling, conceit, perceive**, and **receive**; examples without **c** include **achieve, belief, chief**, and **relieve.**

*Part of the material in this part is from **A Spelling Guide and Workbook.** Copyright (c) 1959 by Falk S. Johnson (New York: Rinehart & Company, Inc.) An abbrivated version will appear in **The English Journal** later this spring.

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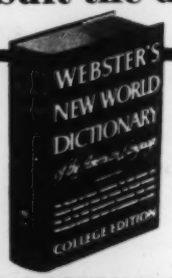

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Important exceptions to this rule belong to five small groups. The first contains three common technical terms: **caffeine, codeine,** and **protein.** The second contains proper names such as **Nielson, Reid,** and **Sheila.** The third contains two general words, **sheik** and **seize.** The fourth contains "e" words which, in some dialects, have the two letters pronounced as long e: **financier, prima facie, species,** and **superficies.** (In other dialects these words will conform to Rule Two.) And the fifth contains words, without **c**, which are also exceptions in some dialects: **either, inveigle, leisure, neither, obeisance,** and **pleiades.** The five groups of exceptions are illustrated by yet another grotesque sentence: **Sheila seized some species of caffeine for her leisure.**

RULE FOUR

When the two letters are pronounced in separate syllables, as in DEITY, the E comes before I only if the E sound comes first. Examples with **ei** include **being, deify, reimburse,** and **theistic**; examples with **ie** include **anxiety, biennial, client, gaiety, society,** and **variety.**

This rule has only two groups of exceptions. The first contains "Spanish" words like **fiesta, San Diego,** and **siesta,** where **i** is first in the spelling, but **e** is first in pronunciation. The second contains words with final **y**, to which a suffix beginning with **e** is added—words like **twentieth, easier,** and **flashiest.** The **"twentieth"** words are exceptions only in the dialects where this **i** is pronounced as long **e.**

In at least some dialects a few other common words are also exceptions to the four rules just given: **friend, heifer, mischief, reveille, their,** and **weird.** The spellings of these six words will have to be learned by brute force—by memorizing.

The foregoing description of **ie-ei** spellings can be summarized fairly well in a single short sentence: **Use IE except in words like EIGHT, COUNTERFEIT, STEIN, DECEIVE, and DEITY.** In more detail, use **ie** unless the two letters are pronounced (1) as in **eight**; (2) as in **counterfeit** and **stein,** with the **i** sound not last in the shortest form of the word; (3) as in **deceive,** with the two letters right after **c**; and (4) as in **deity,** with the two letters sounded in separate syllables and when the first is pronounced as **e.**

The gist of the situation is also illustrated by the following tabulation:

Sound	With EI	With IE
Long a	eight	
Short i	counterfeit	reverie
Long i	stein	magnified
Long e	deceive	relieve
Two sounds	deity	diet
Other sounds		view, patient, etc.

The four rules in the new approach do not cover equal numbers of words and therefore are not equally important. Most important is the fourth (**deity-diet**) rule, which covers about 375 words in the basic list. Next in importance is the second (**counterfeit-stein**) rule, which covers about 300 words. In third place is the third (**deceive-relieve**) rule, which covers about 200 words. Least important is the first (**eight**) rule, which covers only about 70 words. Approximately 100 other words, with various other pronunciations (for example, **view** and **patient**), are covered solely by the general injunction that **i** "normally" comes before **e.**

In conclusion, though the traditional approach to the **ie-ei** problem is simpler than the new one, it is far less accurate and far less complete.

Note: Part I appeared in **The CEA Critic** for February, 1960.)

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Hamlet's Self-Knowledge

Why did Hamlet delay killing his uncle, King Claudius? Perhaps no question concerning a literary character has every aroused so much discussion and controversy. The answers have been almost as various as the minds of the critics: Hamlet was a thinker incapable of action, he was too high-minded to stoop to personal revenge, he felt the whole world was so rotten it would be futile merely to kill the king, he was suffering from an Oedipus complex and really identified himself with his uncle, he delayed because otherwise the play would be over in the first act—the catalogue of answers could go on and on.

Although none of these answers has solved the problem to the general satisfaction of readers or critics, new answers keep coming. I do not here propose to add one more new answer. If during 300 years of the closest scrutiny by many of the finest minds in literary criticism no one has been able to find a generally acceptable answer, I do not expect to do so now, but draw the conclusion that seems inevitable: there is no definite answer in the play. Shakespeare did not make the matter unequivocally clear.

Certainly there is a reluctance to accept this conclusion. At first it may seem like acknowledging defeat, or like attributing an insupportable defect to one of the greatest dramas ever written. Acceptance, however, leads to another and perhaps more productive question: Why did Shakespeare fail to provide a clear answer to this central problem in his play?

This failure is for him exceptional. With his great understanding of people he has habitually been able to create characters who stand forth with clarity. Macbeth, Othello, Brutus and the others eloquently reveal their inner lives, the mainsprings of their actions, especially in the great soliloquies. Sometimes in a single passage they explain the entire background of their behavior, as for example the future King Richard III does as he plans to win the throne, though he must murder to do it.

Surely Hamlet is not less intelligent, no less perceptive, than Richard or the other great characters in Shakespeare. In fact it might well be argued that he was more so. Why then does he alone—save for perhaps Iago—fail to make clear his main motives, his reasons for delay in killing his uncle? The answer is simple: he does not know.

Set against the background of old psychological conceptions, which took for granted that people knew the reasons for their own actions, this ignorance looks like a defect in the play. In the great writings of the past, characters almost invariably understand, or seem to understand, their own motives. The critics of Shakespeare, evidently, have felt obliged to search for the motives of Hamlet—or else face the paradox that one of Shakespeare's greatest character creations lacked the first requirement of a soundly constructed character.

It perhaps never occurred to them that Hamlet's inability, set against the background of present-day psychology, would seem an advance in character portrayal. We now know that people often are ignorant of the real reasons for their deeds. This fact is so commonplace today it may seem hard to realize that is was not generally understood in the past, not even by the most intelligent and perceptive observers.

In considering Hamlet, it seems, Shakespeare made so penetrating and honest a study that he was led past the conventional psychology of his age to the truth that a man may not know the reasons for his own actions. Many critics have conjectured that Hamlet, more than any other character, represents Shakespeare himself. While I do not wish to venture into such speculation here, I will add merely that it does seem plausible that the rare insights revealed through Hamlet have come from Shakespeare's best source of knowledge, his own personality.

Certainly Shakespeare very clearly does present Hamlet as a man who could not understand his own motives. Hamlet always shrank from killing his uncle—but never realized why. Indeed, at first, he did not even realize he was avoiding the task. When he learns from the ghost how his father was murdered, Hamlet vows to get revenge, but protests his intention at such length one suspects his prolonged eloquence may be a substitute for action. When in the same scene he warns Horatio that, as part of his plan for revenge, he is going to "put an antic disposition on," one suspects Hamlet may not be looking for the straightest path. As the scene ends it becomes clear that Hamlet really has no taste for the job:

The time is out of joint; O cursed spite
That ever I was born to set it right!

Faced with this duty for which he has no inclination, Hamlet soon becomes melancholy, unresponsive to joy. Although he regards man as a creature noble in reason, infinite in faculty, the paragon of animals and the beauty of the world, yet he complains, "Man delights not me; no, nor woman neither." (Act II, Scene II)

Why is it that man fails to delight him? If the cause is not in man, who is so wonderful a creature, then it must be in Hamlet. And yet, for all his efforts, Hamlet cannot find the cause, as he clearly admits: "I have of late,—but wherefore I know not—lost all my mirth." (Act II, Scene II). As time goes on and Hamlet fails to act, he is compelled to realize that he is delaying. He becomes puzzled and disgusted by his own procrastination. How account for it? Apparently he is a coward. For a moment, at least, he seems to regard that as the best explanation he can find:

. . . it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal. (Act II, Scene II)

But Hamlet soon pushes aside this explanation in favor of another. He delays because he needs more proof, for the ghost might have been only a trick of the devil. To get the needed evidence, Hamlet decides to test his uncle by the play within a play. But of course Hamlet is only fooling himself, and this new plan is really only a new justification for delay.

Before this plan to test his uncle can be

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made Hamlet, in the famous passage beginning "To be or not to be," reveals his true feelings, his deep desire, not to kill his uncle, but to be rid of his own life, and thus, of course, escape from the unpleasant duty thrust upon him.

When the players do enact the murder scene, which brings forth the evidence of the king's guilt, Hamlet finds a new excuse for delay. With drawn sword he approaches the king, who happens at that moment to be kneeling in prayer. No, Hamlet cannot do the deed now, when the soul of Claudius is pointed toward heaven; he'll catch Cllaudius another time, wallowing in his greedy appetites, when his soul is pointed toward hell. This is certainly a good excuse—for a man who want an excuse. The king's being at prayer could possibly account for this particular delay, but not for the continued delay.

Hamlet himself becomes completely dissatisfied with all his efforts at explanation, especially after he is reprimanded by the ghost of his father, who visits him in the queen's bedroom to "whet his almost blunted purpose." Realizing the truth of the ghost's accusation, Hamlet is plainly puzzled, as he frankly admits:

> . . . I do not know
> Why yet I live to say "This thing's to do." (Act IV, Scene IV)

It would be hard to find any such admission by a character in Elizabethan literature or earlier, or even by a character in the literature of the seventeenth or eighteenth centuries. Here, more directly than anywhere in the play, Hamlet is expressing the psychological truth that has only in recent times become commonplace: men do not always know the true reasons for their own actions.

Not only does Hamlet admit his inability to understand his delay, he is disgusted with this failure of his "god-like reason," and shrewdly exposes his own thought processes. He may be guilty, he says of

> . . . some craven scruple
> Of thinking too precisely on the event,
> A thought which, quartered, hath but one part wisdom
> And ever three parts coward. (Act IV, Scene IV)

Quartering a thought and finding it "three parts coward" was for a man of Shakespeare's time, remarkable language, anticipating what we today consider the disguised, unconscious ingredients of a thought. Hamlet, in effect, is here suspecting himself of rationalizing, long before there was any word in the language to describe the act. The word **unconscious** did not appear until a century after Shakespeare's death and then, of course, with nothing like the significance acquired since the days of Freud. The word **rationalize** did not, until well in the present century, acquire its latest meaning—developed in psychology—to hide a real, unconscious motive by attributing behavior to an imagined but more acceptable motive.

Shakespeare went far past the Elizabethan conceptions when he perceived that a man's behavior could result from causes unknown to the man himself. Did Shakespeare appreciate the extent of this accomplishment? And did he realize how much he had left incomplete in his portrait of Hamlet? One can only guess. It is clear, however, that Shakespeare, having pictured Hamlet's inability to find the true causes of his delay, let the matter rest. He never did take the next step and point out precisely what those causes were. To attempt, therefore, to find Shakespeare's explanation of why Hamlet delayed is to seek what does not exist.

David M. Rein
Case Institute of Technology

HI LUDI . . . TUITI

I've got a plan to help T. C. Mits out of this Bacon mess. T. C. Mits, you know, is the average man who takes his name from the initial letters of **The Celebrated Man In The Street.** T. C.'s ignorance in matters mathematical was pointed up in a book several years ago called **The Education of T. C. Mits.** Now, the gentleman is wrestling with the Bacon ghost, bolstered by the shades of Marlowe and a few others, because, if he doesn't know another thing about Shakespeare, he does know that some people think the Bard was a phony.

My plan springs from the same soil in which Sir Edwin Durning-Lawrence nurtured his hot-house theory. He it was, recall, who in 1910 turned "honorificabilitudinitatibus" into HI LUDI F. BACONIS NATI TUITI ORBI: "These plays, the offspring of F. Bacon, are preserved for the world." He also, by some cabalistic calisthenics, established the fact that F. Bacon didn't expect his diversions into drama to be discovered until 1910, the precise year Sir Edwin shocked himself into near aphasia with HI LUDI.

I reason that another can play Sir Edwin's game. "Prehensile sophomores" swinging in my tree of knowledge delight in asking me who wrote the stuff. I try to tell them that I believe in Shakespeare, that he was a real and honorable man (except for his poaching) and that I think Shakespeare wrote most of the plays. They look at me as though they think I still believe in the Easter Bunny.

The following is therefore presented to show that any man with a modicum of ingenuity can build for himself as substantial a case as Durning-Lawrence presented:

Let us take Shakespeare's **King Henry VI, Part Two, Act II, Sc. 4, line 365.** Falstaff is speaking at the Boar's Head about Doll Tearsheet:

Fal. For one of them, she is in hell already . . . .

Apply the cryptic series of 2-2-1-5 to the passage. That is, take the first letter of the spoken line, then skip 2 and take the third letter from it, then the third letter, then the second letter, and finally the sixth letter. We justify our code by the fact that this is **Henry IV, Part Two, Act II:** 2 and 2 are 4; the 1 is justified because we take the first letter in the spoken line, and the 5 is not only the sum of 2 and 2 and 1, but it is the last digit in the line number. The code of 2-2-1-5 neatly fits the number of letters in the gaps between the significant letters, respectively. The letters spell "Foote," from which I conclude that I wrote Shakespeare. For further proof, remember that "Doll" is a diminutive for Dorothy. I leave to the future the reference to hell.

Dorothy Norris Foote
San Jose State College

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REPORT FOR 1950-59

(Continued from page 3)

courses of the four-year colleges, the junior colleges, and the community colleges. We must also try to get them to accept as a professional reality that, proportionately, few and fewer of them will be justified in looking forward to early—in many cases—to any real professional self-fulfilment in their fields of specialized scholarship, criticism, and research.

All in all, this means that the general educational context within which the CEA operates now, 1959, as contrasted with 1950, is one which calls for the CEA's helping its members and the profession of college English teacher-scholars make a major transition—including a seriously modified self-image—both of the individual practitioner in our field and of the profession as a whole.

Among other things, this revision must take into account the following:

(1) The number of liberal arts majors, and specifically of English majors, keeps dropping, while the numbers of students in such applied curricula as business, education, engineering, and other technological fields keeps rising. [3]

(2) More and more of the students we teach, proportionately, will not be English majors or even liberal arts majors.

(3) So far as the main academic load of a given institution of higher education is concerned, our job will be to provide service and liberalizing courses for non-English (and, to a great extent) non-liberal arts majors.

It was one of Edward Foster's real contributions to CEA thinking in the 1950-53 period especially, that he called attention, in pieces published in **The CEA Critic** and in separately published studies, to this general change of professional climate for the college teacher of English.

B. The Intra-Organizational Context

Let us turn, now, to the second aspect of our **then** and **now** comparisons—namely, those focussed upon the internal changes within the CEA. Let us look at those changes which indicate both the staying and growing power of the CEA, and the organizational and functional changes that have helped to maintain the association as a continually assertive developing force.

3. See William H. Whyte, Jr., **The Organization Man**, (New York, 1956) pp. 80ff.

Thus, a comparison between the **then** of 1950 and the **now** of 1959 shows that, in quantitative terms, we have more than held our own. We have advanced—in national membership; in number of regional representatives where regional affiliates have not yet emerged; and in number of regional affiliates.

A perusal of **The CEA Critic** for the past ten years will show that our regional sessions, taken all in all, have raised, discussed, and made meaningful contributions toward the understanding of just about every basic issue which the final report of the Cooperative English Program lists as confronting our profession.

Together, the issues of **The CEA Critic** from 1950 through 1959 constitute a diary, a day book, a log, a journal of our professional frustrations and strivings, misgivings and affirmations, despairs and aspirations, dreams and down-to-earth doings. Above all, they have been a medium of exchange, a source book, and manual for our colleagues.

These efforts at improving ourselves as a service agency to our profession have taken a number of forms, some of them organizational. I wish to consider, briefly, ideas connected with these organizational changes—namely,

(1) Revision of Constitution
(2) Incorporation
(3) Expansion in number of regular or on-going committees
(4) Development of national secretariat
(5) Building up of experienced national "Officer corps"
(6) Development of national-regional liaison
(7) Development of **The CEA Critic**

In 1950 the organizational machinery of the CEA was minimal. For better or worse it was minimal. Somewhere, in the battered filing cabinet that contained the CEA records when the headquarters were moved to the University of Massachusetts, was a copy of a pre-Second World War Constitiution, which upon even casual perusal, was seen to be quite unrealistic in terms of what already had emerged, about 1946, under the leadership of Bob Fitzhugh, as the Post-War CEA.

A serious lack was a rationale of the relationships between national and regional affiliates, and a definition of the limits and scope of authority and responsibility as between the national and the regional.[4] Moreover, without incorporation, the officers and directors were personally responsible for the Association obligations, and the foundations were loathe even to consider the possibility of grants.

The relationships between these officers and directors and the national were rather casual. There was a great deal of the honorific involved—both ways. The Associa-

(Please turn to page 11)

4. My field trips of 1951 made me acutely aware of this lack. To fill it, I worked out a statement, "CEA: National and Regional," published in **The CEA Critic** for March 1952. This proved most helpful as we expanded on the regional front—as, for example, in Texas and Michigan.

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Apology for Beowulf

(continued from page 5)

one read his first rate introduction, wherein he speaks of translators and translations.) Nonetheless the student cannot know **Beowulf** unless he tries it himself. What I found for the prose is true for the poetry. One can make considerable progress in fifteen weeks. The student, I find, responds to the rhythm and sound (as he does to Chaucers's **Troilus**, incidently); he catches the tone of the **scop**. It has been said that each generation needs its own translation of the **Iliad**, so that, let us say, Chapman's and Pope's, each in its own way and time, were the **Iliad** (or take Gavin Douglas's **Aeneid** in his and C. Day Lewis's in our day). So it is with **Beowulf**. Each student can share in the work as, with sweat and patience, he works out his lines. Suppose one does not astonish the literate public with one's results; small matter, one has tried one's hand. Take just one sample. Turn to the noted passage which sets out the terror of the Scyldings at the very thought of the 'Grendel Country', vv. 1345 ff. What shall we make of **hæbstapa** (v. 1368), of **nis þæt hēoru stōw** (v. 1375), or of vv. 1373-1376a? Turn to your translators, where you will, then read the passage aloud. Too small a case to rest on, but if the sight and sound of the original do not evoke a more fearsome recollection of some actual site fraught with fear (not unlike what Wordsworth, at his best, writes of in **The Prelude**, I, 357-387; or some private landscape of one's own) then perhaps we do not succeed in reading Old English poetry. (**Nū is ofost betost**—I want to add that the student will read other poems and that he can practice reading aloud by working with tape recordings. The instructor can record passages, leave an eqivalent "time space" blank; these tapes can be placed in the language laboratories found in most Romance Language Departments; the student, alone, can then listen and repeat, listen and repeat. Prof. Nelson Francis told me about this technique.)

I can indeed return now to Beowulf and his fourteen companions, to Wealhtheow and Hrothgar, to Grendel and a treasure-squatting dragon. This is not the occasion, unfortunately, for an extensive view of the poem which I no longer doubt deserves its place among the major works one reads. I wish it were, for I dearly love to talk about it. It takes a bit of doing, of course, to convince students who live in a non-heroic age that those who lived before us, cast in a different mould, have something to tell us. But they certainly do. And a proper fondness for the hero is a wholesome thing. Something truly magnificent passed from the world when the Heroic Age closed. We could well use once more our Cuchulains, our Grettirs, our Beowulfs, to stick to just a few examples. It is good and proper to become involved with Beowulf and his strangely various character,as we see it in the heroic aspect. Honor, courage, great deeds, boasting, a true generosity in wishing to help those in distress, fleeting moments of joy along the mead bench set against the more frequent somber moments and scenes in the world outside — all this and, more, the sheer elevation of seeing and hearing a splendid demonstration of what the leader is willing to do for his people — these are but a few of the expectations which the poem holds out for the modern reader. What is visible and invisible in Beowulf is also a part of us. Perhaps more than anything else, one turns from the poem with an enlightened idea of what it means to extend one's self to the limits of human power. We are the better for it. Add, finally, the form of the poem, its dignity of manner, and a surface displaying a virtuosity of diction which is at times bewildering but which eventually pleases and one has a product which deserves to be read.

Now I am almost finished. I think Mr. Gottesman's inquiry is both valid and sincere. I also sympathize with the plight of the graduate student as he sees it: I too was once a graduate student. But graduate students have a habit of turning into professors, and if my experience is fairly typical, as I think it was, I believe Mr. Gottesman, in ten years or so, will not feel he wasted his time reading **Beowulf**. I am a bit ashamed to observe that my reply took so much more space than the inquiry which called it out, but since I found more meat on the bones of the skeleton than the inquirer did, perhaps I might be excused. I have one last bit of therapeutical advice. If the graduate student will spend ten per cent of his time energetically learning to read Old English, he may well find, say, that he has an answer for the professor who asked one of his predecessors if there were any prose before Malory worth reading (indeed he will have read some). That triumph in hand, he may also find himself one day reading aloud a short passage from **Beowulf** to one of his classes and discovering, to his delight, that, because his recitation was strong and graceful — just read it boldly — a properly put together young blonde, formerly thought stupid, from such an unlikely named place as Strawberry Plains, Tennessee, was allowed to share with him an account of the courage and dignity of a great hero doing his best.

Alan Markman
University of Pittsburgh

REPORT FOR 1950-59

(Continued from page 10)

tion sometimes honored by inviting to serve as officer or director. In accepting, the nominee sometimes honored the Association far more than it honored him. If a given officer wanted to work, there was plenty of work. But there was no systematic demand or provision for such work. And often the officers and directors had not had either the regional or the national organizational experience so important for such work. So in 1950.

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(Please turn to page 12)

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REPORT FOR 1950-59

(Continued from page 11)

tax-exempt status. Moreover, thanks to the patient, sagacious work of Bruce Dearing and his committee on Constitution and By-Laws, we have a realistic, statesmanlike Constitution into which has been written the best thinking of some of our most devoted CEA leaders. These were among the major events of organizational development during the presidency of William Werner, whose concern about this aspect of our growth was deep.

Mention of this committee brings out two additional items in the intra-organizational contrast between **then** and **now.** (1) We now have provision for a number of committees, together accounting for almost all the central concerns of our profession and our association. A given committee is available as task force wherever and whenever there is a relevant problem for that committee. (2) We now have a body of national officers and directors, most of whom have had a number of years of experience—regional and national—in CEA work, and who, therefore, are available for effective CEA service beyond the conventionally expected deliberative services of an office holder in such a professional association as ours.

An important source for this cadre of experienced national officers and directors is increasingly to be found among the CEA regional leaders—especially in those who, in addition to showing intrinsic CEA regional organizational leadership competence, also have a feel for, and an interest in, national-regional relations.

Both the present pattern and board of national officers and directors and the fast-growing collective effort of the regional-national liaison group are in marked contrast to the situation that prevailed in 1950 when the national administrative secretary carried almost the full burden of responsibility and work—including the full burden of **CEA Critic** editorial duties—all the way from evaluating and editing manuscripts to make-up, proofreading, addressing, stuffing and mailing **The CEA Critic,** to say nothing of soliciting and arranging for ads.

The emergence of these two types of active leadership responsibility, talent and operation—(a) the regional-national liaison, and (b) the cadre of national officers and directors—becomes one of the most significant factors to be taken into account as we think about the CEA in the 1950-1959 period. It has had at least two major implications for the national secretariat itself:

(1) It has tended to distribute executive and administrative responsibility among a number of people; and in some ways, this has helped relieve pressure on the national secretariat.

(2) Yet it has also posed certain problems:

(a) It has posed the problem of the most appropriate redistribution of initiative and responsibility between the national executive secretariat and the (i) national officer-director group; (ii) the regional-national liaison group; (iii) the regional groups per se.

(b) It has called for increased quantity, variety, and complexity of the clerical, secretarial, and administrative liaison and coordination work at the national headquarters.

Our recent national CEA officers — particularly, Bruce Dearing, Donald Lloyd, Harry Warfel, George Horner, John Ball, and Henry Sams — have recognized the importance of the problems and have devoted a great deal of thought to them.

(Note: This is Part I only; Parts II and III will appear in the April and May issues.)

Maxwell H. Goldberg
Executive Secretary, 1950-59

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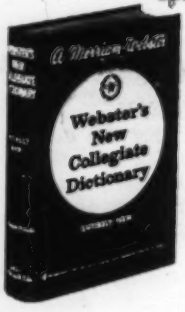

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